

Pay

INCLUDING

**SPIZZ ENERGI
THE FALL
SCARS
CRASS**



VISION

No 2

1974

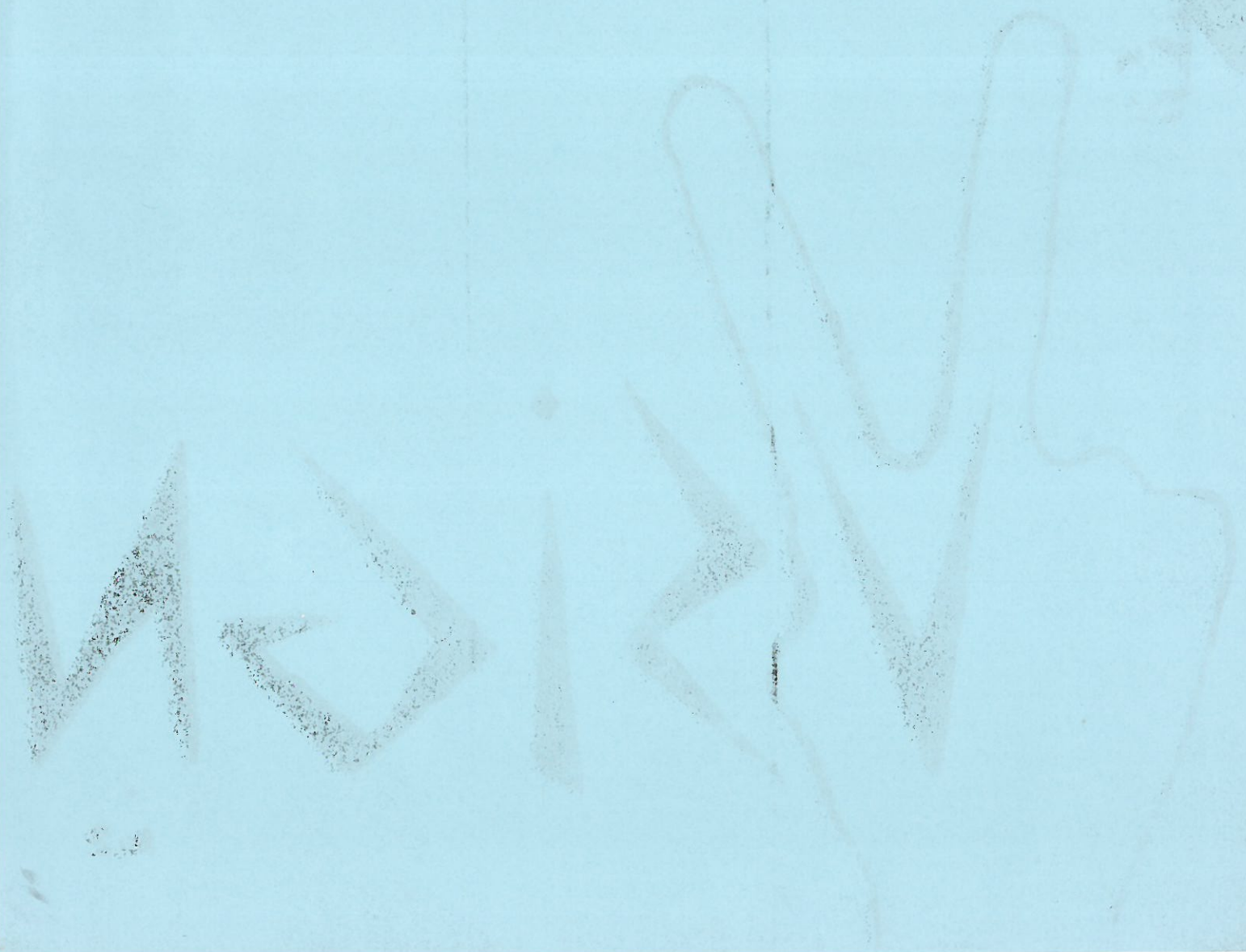
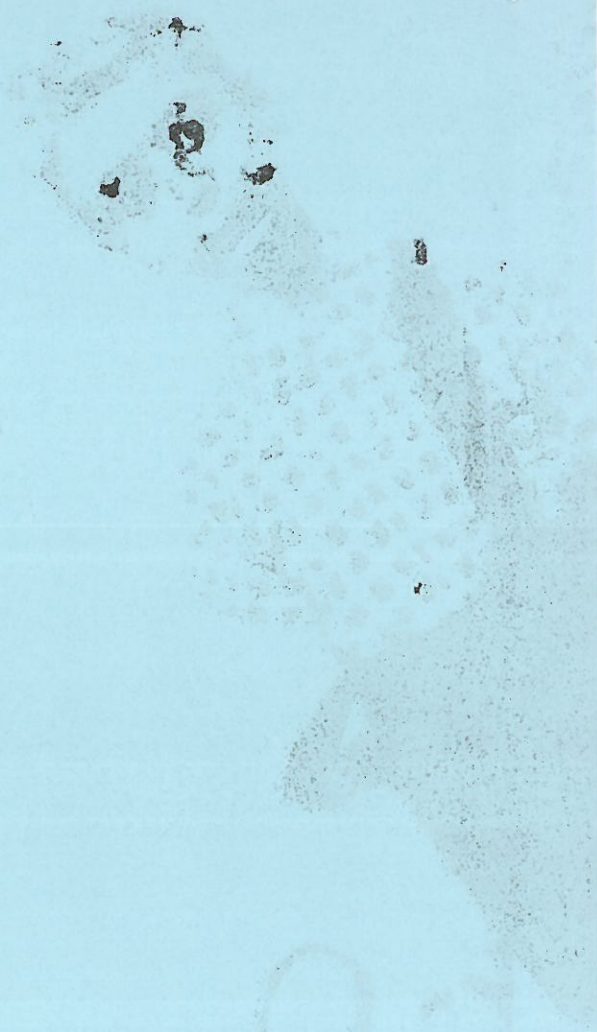
INCLUDING

SPINNING

THE FALL

SCARS

CRASH



WELL, AFTER A TOO LONG GAP HERE IS V-SIGN 2 .I REALISE SOME BITS ARE QUITE OLD. JUST TAKE THEM AS COMMENTS ON THINGS SINCE NO. 1. THINGS ARE DULL AT THE MOMENT, FEW BREAK THE RULES, THAT WAS THE IDEA I THOUGHT. SOME(1) PRODUCT, SHOVE OUT CONTRACT-FULFILLING, MEDIOCRE, TAME, PLAIN PAP, I KNOW THAT'S A BIG GENERALISATION BUT WHATEVER HAPPENED TO PASSION, ENERGY, ENTHUSIASM? 'GOING-ONS' IN THE 'MUSIC INDUSTRY' MAKE ME SNEER, SMIRK & YAWN; I'M NOT SURPRISED HOW ONCE GREAT BANDS CRUMBLE AND LOOK DUMB BUT I EXPECTED MORE THAN THIS, SLICK HITS AT THE LIE-CEUM AND SATURATION SPIN-OFF MERCHANDISING. A LOT OF BANDS HAVE GOT SNUG AND SMUG-THEY'RE OUT OF TOUCH, OUT TO LUNNACCH. BE SOCIAL, GO OUT, HAVE A GOOD TIME, AS IF MUSIC EXISTS IN A VOID UNAFFECTED BY THE 'REAL WORLD'. SOMETHING ELSE THAT ANNOYS IS THE BLAND ASSUMPTION THAT THE MUSIC SCENE IS REALHEALTHY (PUKE) LIKE MOST THINGS IT'S DISEASED. KID JENSEN IS A GOOD EXAMPLE OF STATING OPINION AS FACT, SAY-ING MUSIC IS CURRENTLY VARIED AND THAT MOD IS SO POSITIVE WITHOUT SAYING WHY. I DON'T THINK A DIVISIVE, FRANTICALLY IMAGE CONSCIOUS CULTURE THAT DESPERATELY TRIES TO MIMIC THE PAST AND CREATES RATHER THAN TRIES TO BREAK THE NORM, IS ANYTHING TO BE PROUD OF. IT'S HARD TO SAY HOW I FEEL, YOU'VE HEARD THIS EXPRESSED BETTER BEFORE AND I HAVEN'T SCRATCHED THE SERVICE, SORRY SURFACE BUT YOU KNOW WHAT I MEAN.

PRODUCED AT STEVENAGE PRINT WORKSHOP



looking
good's
the answer

KEEP THIS TYPE OF BAG AWAY
FROM BABIES AND CHILDREN

SPEND YOUR MONEY ON SAFE REBELLION: ELITISM, TIME FOR APATHY NOT ANARCHY SHEEP FOLLOWING TRENDS....SIMPLY, WHAT'S HAPPENING...WHOLE LOTTA NOTHING GOING ON.... TIME FOR A CHANGE...OR MORE OF THE SAME...TIME FOR FACTION...TIME FOR ACTION...ANOTHER NEGATIVE 'NEW' FASHION...KEEP IT CHURNING...IT'S STILL EARNING.

THANKS (OR AS JIMMY PURSESTRINGS WOULD SAY 'PANK') TO PEOPLE WHO WRIT INCLUDING: SACK, HUGH, VIV, MARCIA, JOHN OF KILBY, JOHN OPTIONAL XTRA, MARK OF THE PLAGUE, 'IT TICKED AND EXPLODED' etc. ALSO HUN, CHRIS OF STAR-TIME AND ROUGH TRADE.

V-SIGN FROM THE EXOTIC ST. NICHOLAS BACKWATER OF DEAD AREA STEVENAGE-THERE'S A COMMUNITY CENTRE(HA), A PUB, TREES, GRASS, A 100 LIGHTS AROUND.

Would you be bored
living in this lonely spot?

74 EXETER CLOSE,
ST. NICHOLAS
STEVENAGE,
HERTS. SG14PW

LES+TIM

THE REEKERS
REQUIRE 2
DRUMMER
NO EXPERIENCE
NECESSARY TEL
FRANK-LETHWORTH
71422



I'd just like to use
this space to wish
all the morons at a
dump called Mount
Designs in Letchworth
a hearty FUCK OFF

Hi luv,
Lucy Slushbrain
here puking
out more dross
like the quote
below for local
shit rag-the
Comet



It should also be made
illegal for groups of more
than two youths to be out
together.

And from the crud
midweek gazette we
have this interesting
piece of info

Now that all the punks
have changed into mods, The
Who have found a whole new
audience. The fashion is



DEATH AIDS AND DRAGS - HITCHIN COLLEGE

to with we only went cos we'd blagged onto the guest list thru the agency & had little else to do anyway. Predictably though the students knew nowt about it & wouldn't let us in. So we went to the nearby pub & explained the situation to Jags & co. who were quite decent about it & eventually got in on the 3rd attempt with the manager. The social secretary MARK INGREY had been a real awkward bastard - he couldn't let us in before because he's running a business & too dim to realise he wouldn't have lost anything cos no way would we have paid £1.70 each for that shit. The likes of that ponced-up prat make me puke - he reckoned himself really important & special cos he was the organiser, he is the social sec. - admire & look up to him - in fact he was just a pathetic, dithering imbecile. It was also Ingrey & other student cretins who fucked up the RAR Mekons/Flowers/Restricted Hours gig & lost RAR a lot of money. Anyway, apart from being an incompetent liar I had other reasons I went go into for telling him he was a fucking shit-faced bastard.

However, as I've said we got in & after a while the Deaf Aids go on stage. They've got a slightly punky name & didn't start slow so about half the punkies (15-20) immediately pogo. They would've to almost anything & it takes a couple of mins. before they release how silly they are pogoing to that gunge by those turgid ~~and~~ turds. The Deaf Aids aren't remotely punk & I'm not going on the length of their hair or the clothes they wear (that rhymed) & that isn't a reason to dislike them - just don't be fooled by a name. They were just boring, rock/pop, dirge, forgettable nothing noise music & sang about zilch. They act like smiley pop stars with idiot poses & give the impression that being on stage & in a group makes them more important & above others - us, them mere audience, the little people who're supposed to idolise these burks, whose obvious main concern is only money. So a few of us decided to have a bit of fun and heckled them - incl. a few v-signs etc. - we weren't doing it for the sake of it. Afterwards their manager asked what we thought of them so we told him & then when we said a bit about Crass etc. he spoke condescending; your stage of rebellion will be over in a few years, become a nonentity, bland out and lead the expected, normal, dull routine way of life, accept everything as it is without question, fit in and contribute to the system - "I was more rebellious than you when I was your age" said he & didn't know a thing about us. He was just a typical pig manager which me & Sack totally expected - his aim in life is to make as much money as possible - don't matter who from or how - and we'll be the same one day eh? WE didn't really argue with him - weren't worth the effort.

We then joined some friends at the badge stall & thought no more of it. However, a few mins. later Deaf Aids lead singer came up to us with a bottle just itching for the feeblest excuse to use it - a few feet behind was the fucking manager also with a bottle - & there was a couple of bouncers close as well. I admit we were sods doing what we did when we got in for nothing but we were a bit narked cos of Ingrey & what we did was completely non-violent - some fucking idiots chuck cans & glasses at groups. They should learn to deal with heckling - being in front of a microphone he could've returned abuse with more people hearing - like he did once when he dedicated a song to the bloke with the shit on his head (OZZY) sung by the bloke with shit in his head. That bloke was lucky he picked on us really - other people would've had no hesitation in been part of a fucking riot. Then a bouncer decided to get rid of us - they didn't like us getting in for nowt either - guess whose aid he would've gone to if that bastard started fighting. After that we retaliated in a non-violent way. Later learnt that the whole group had approached Filthy Habitz drummer with bottles. So avoid the Deaf Aids - they're scum - if you say rude words they'll over react & we can only reiterate

STUDENT POWER - FUCKING SHOWER

Just what is it that attracts people to spend their money here? What do you think is really to be seen inside?

MUCH THANKS TO GLYN
(COMMUNITY PRINT) FOR HIS
ENDURANCE

Britain's 15 to 24-year-olds - despite an apparently perverse flirtation with social dissidents like punk rockers - are satisfied with their present lives, sanguine about the future, highly conservative and anxious to preserve traditional standards.



MARK SMITH

I only really took notice of the FALL with 'Bingomasters' maxi whch I liked perversely but was nothing as good as the next 'It's the new thing' & 'Various Times'. When 'Live at the Witch Trials' came out I thought it was ok-as I heard more-brilliant. One of the few classic lps of the last couple of years. The FALL are maybe the only band formed in '76 who haven't weakened & have now released one of '79's best 45's 'Rowche Rumble'. Anyway I sent some boring questions to MARK SMITH & got some interesting replies.

The Fall

WHEN DID THE FALL FORM & HOW HAS THE LINE-UP CHANGED ?

Formed late '76. First gig May '77. Line-up changes once every while. Musicians go cranky once they get around a bit & start believing everything that's written about them. "I am a musician & I quit" (LOG SHIT)-any person who's left the Fall.

WHAT WERE YOUR ORIGINAL REASONS FOR FORMING & HOW HAVE THESE CHANGED - DID YOU EXPECT TO REACH THE COMPARATIVE STRONG POSITION YOU'RE NOW IN ?

The reasons I had for co-forming the Fall were - a) I'd wrote lyrics for about a year at work & had tunes in my head. b) Sex Pistols c) Had seen up & coming new wave bands (eg Slaughter, Buzzcocks, Eater, Nosebleeds, Warsaw) & knew could equal them & certainly do a lot better. d) It was about time a fairly intelligent roots working class band did something as opposed to ast school tyres who pretended to be such a thickhead moron bands who had previously (and still do) dominate the music scene eg.

"BRAINY"- Genesis Magazine Ultravox Mekons Roxy Eno Gang Of 4

← THE FALL →

"Not-Brainy"- Groundhogs ELP Eddie & Hot Rods Angelic Upstarts Shampoo 49 etc.

I've changed a bit, well quite a bit-found out that it's not just the biz that fucks music up, but also the musicians, people who want to be 'entertained' have seen much stupidity & lost most of my faith in human nature-notcha !

Didn't expect to get this far, nonestly, though we've comparatively not so 'far'. eg. we're still skint.

WAS THIS GRADUAL PROGRESS INTENTIONAL, ie. YOU'VE SURVIVED WHERE OTHER BANDS HAVE EITHER VANISHED OR BURNT OUT ?

I think we've lasted cos we're unique & the small ardent 'followers' keep us ticking over & like us disregard trends etc. The gradual progress was slightly intentional, but also due to personnel problems, indecision & bad decisions. I DON'T REGRET A THING.

WHY DO YOU THINK SOME CRETINS REALLY HATE THE FALL-IS IT COS YOU DONT CONFORM TO THE STEREOTYPED, EXPENSIVE, BONDAGE & LEATHER TRIVIA OR COS YOUR MUSIC ISNT SAFE & PREDICTABLE BUT HAS DIFFERENT TEMPOS & SOME OF THE LYRIN ARE A BIT TOO CLOSE TO REAL LIFE FOR THEM ?

It's only some Londoners who 'really hate The Fall' but they're very Gang-ish down there & I feel pity & hatred for them. I think you're right about clothes as well - in London clothes are IT while in the North & other places people aren't all that interested (except perhaps Bzzcks fans & Joy Division ha-na nasty joke) but Birmingham & Midlands is like that too though - we got shock incomprehension at our appearance in Derby, Wolverhampton, B'ham etc. When we play Rochdale, M/CR & to a certain extent I pool our audience comprises of Fall-fans, hippies, bikers, skinheads, teds, piss-artists (ie. journalists) etc. & no love lost.

WHAT DID YOU DO IN THE EARLY DAYS;IT'S ONLY FAIRLY RECENTLY YOU'VE HAD A LOT OF REVIEWS,SOME INTERVIEWS & ACCLAIM.HOW AWARE ARE YOU GETTING CAUGHT IN THE LONDON GIG CIRCUIT OF EXTORTIONATE PRICED,ESTABLISHED VENUES,-PART OF THE MUSIC SCENE'?

We played the North mainly & still do play the north mainly,starved,argued signed on etc.ad nauseum.The second part of that question I take as a bit of an insult.It is obvious.

LIKE THE LYCEUM GIG WITH SLF/MEKONS/G:of 4 etc.WHAT DID YOU FEEL ABOUT THAT ?

LET - DOWN.

ALSO I THOUGHT YOU SUPPORTING GEN.X WAS FUNNY COS THE ONLY THING YOU'VE IN COMMON IS AGE & IT SEEMS YOUR SONGS ABOUT 'THE NEW LEATHER THING' ETC. COULD BE DIRECTLY APPLIED TO THEM.DID YOU SPEAK TO THESE UNIVERSAL SUPERSTARS OR WERE YOU DEEMED TOO DRAB ? (I HATE GEN.X COS OF THE STAR SYNDROME THEY PERPETUATE & HOW PEOPLE THOUGHT THEY WERE NEW & RADICAL).

Re-Gen.X. I think they're a lot older than us,and we played with 'em a) because we thought the contrast'd be good & we'd maybe get thru' to a few Gen.X fans,which we did.(people always say to us why don't we do those pseudy bloody bills like - Pop Group/Scrutti/T.Gristle/Fireball XL etc. but what's the point ? of playing to mid-twenties intellectuals HUH ?!!!! Not that I've anything against above named bands(not much anyway))

We didn't even glance Gen.X as they had loads of bodyguards with 'em trying to protect them from the non-existent girl fans.They were hilarious. They really believe in it HA HA HA.We did go in their dressing room while they were on to nick some of their booze though.

WHAT DO YOU THINK OF FANZINES & THE MUSIC PRESS WHO'VE GIVEN YOU A VARIED REACTION TO SAY THE LEAST ?ARE YOU PLEASED TO HAVE BEEN ONE OF THE FEW BANDS TO HAVE BAFFLED & UPSET PEOPLE ?

Fanzines - there's a lot of shit about - a lot of fanzine writers are bad hacks who would love to work for the "rock press" somebody gave me this really SHIT glossy one from Derby (X something) which said thanks on the back to "all PR people at EMI, Virgin, Polydor etc.etc." & all that snit with bad reviews of gigs,boring interviews(they did us - sample question;"What inspires you to write your songs"and "Defend your lyrics" Answer:"Touch my lyrics & I'll KILL you!") & free singles.Fanzines should THREATEN the rock press (as 'Alternative Ulster' did in Belfast, but that resulted in Sounds, NME etc. hiring all it's writers.

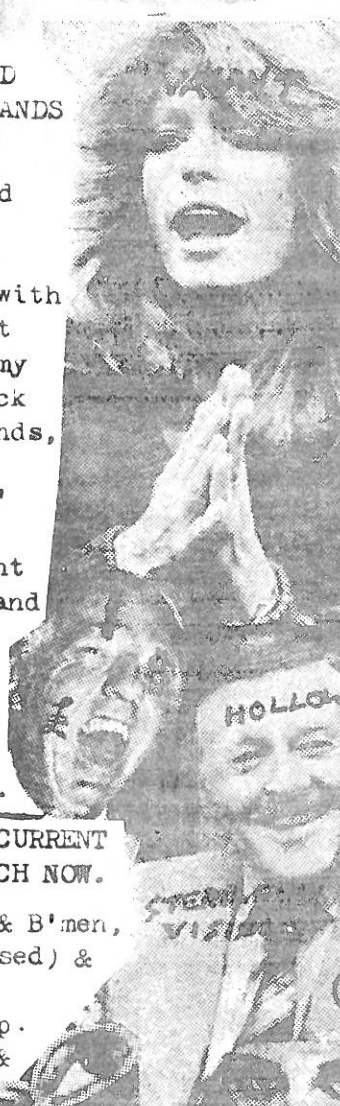
I think the best ones I've read are: 'City Fun'(M/CRQ 'A.U.' 'Afterhours' & 'Slash' which is L.A./American but excellent.

Find it hard to take the music press seriously & am amazed at the amount of kids I meet at gigs who know & BELIEVE every sentence they've learnt and read about us. We definitely upset alot of these rags.I don't asay they shouldn't exist but am shocked at the power they have,small though it is (only about 2% of record buying public would you believe).But The Fall has been inadvertantly helped by 'em - EEEE'S of free publicity would ya believe & if it wasn't for them I probably wouldn't be writing to you now would I ?

DO YOU LISTEN TO ANY MUSIC & WHAT DO YOU THINK OF WHAT THE NEW WAVE OR CURRENT BANDS INSPIRED BY IT HAVE PRODUCED OR COULD PRODUCE-FEW SEEM TO CARE MUCH NOW.

Most new wave I find much disappointing. Of it I like:Public Image,Echo & B'men, Frantic Elevators,The Scars,Noise(Plymouth)The Worst(the greatest deceased) & bits of Good Missionaries.

Also listen to: Lou Reed,The Seeds,K.Fowley,Residents,joke records esp. country & western Third Ear Band,R.L.Crutchfield(new wave yank-v.good) & old rock n'roll.



HOW DO YOU GET ON WITH S.F. FORWARD - I READ YOU'RE NOT ACTUALLY SIGNED TO THEM WHICH I THOUGHT WAS EXCELLENT. HOW COMMITTED ARE YOU TO BEING FAIRLY INDEPENDENT, - HOW MUCH SAY HAVE YOU IN THINGS YOU DO?

S. Forward aren't too bad, they continuously owe us money, but that's the price you pay for freedom, we have final say in everything - art, ads (if any!!), tracks, studio producer, Yvonne left a week before we started LP & we just rang S. Forward up & told 'em we'd do it without her & they didn't say a thing which is ok, y'know? Have heard some terrible horror-stories about bands on labels like Virgin eg. Penetration vinyl fuck-up, Members fuck up any fuckin' band that signs to Virgin fuck-up. Always been true - since CAN & CRT. BERTHEART even. I think S. Forward'll either split up within 2 years or become another Virgin - dig??

HOW EASY IS IT FOR YOU TO DO MUSIC-IT SOUNDS QUITE SIMPLE & REPETITIVE BUT LESS MONOCHROME NOW & YOU SHOUT-ESP. ON THAT FUNNY (TELL ME WHY/IS IT SO) BIT ON 'NO XMAS'-DO YOU THINK THAT INSPIRING OTHER UN-MUSICAL PEOPLE TO FORM BANDS IS ABOUT THE MOST POSITIVE THING YOU CAN DO?

I think I've got an advantage over musicians in that I know nothing about music & suspect I'm tone-deaf. I have a plastic 4-string gtr. which I do a lot of writing on (eg. 'NO XMAS') So simplicity doesn't embarrass me. Sometimes it's hard (esp. on the old fingers) sometime it ain't!!!!

Positive-mmm dunno - think all best music for years has been done by "non-music" people eg. early Pistols/Velvets/Stooges/Elvis even to a certain extent!/Residents etc. Phil Spector.

DOES IT TAKE YOU LONG TO GET THE SOUND YOU WANT & ARE YOU FUSSY ABOUT WHAT THE FALL PUT OUT - DOES THIS EXPLAIN THE GAP BETWEEN THE LAST SINGLE & THE NEW ONE.

The sound the band got now am pleased v. much with - for the first time in the Fall I can rely on their attitude & can now 'break-loose' & flow myself without having to support other members. eg. Present band threatens me which is good (musically I mean!). Gap 'tween singles due to people leaving & nurturing new band to it's present form. Plus S. Forward are slow bastards & some bands bring out too many records anyway.

SOME OF YOUR LYRICS SEEM A BIT HARD (MOTHER-SISTER) THAT I REALLY LIKE BUT THE FUNNY INTRO. SEEMS TOO NEGATIVE & EASY, WHEREAS THE LP'S TITLE TRACK IS POSITIVE.

You'd be amazed how many people react to that 'Little & Large' bit on 'Mother/Sister!'. That song was an attempt to use words as music more or less - I hate idea of 'LYRICS' on paper. If that was my job I'd be a poet or J.C. Clarke. One day I hope I'll drop words all together as they're inadequate & just make emotive - word patterns Maybe!

WHAT ABOUT FREE GIGS ETC. I READ YOU WEREN'T TOO KEEN AS HAD BEEN ON THE DOLE SO LONG. WHAT ABOUT CHEAPER LP'S WITH HERE & NOW LIKE ATV DID? HOW MUCH DID YOURS COST TO MAKE & R.R.P. - THE COVER WASN'T GLOSSY I NOTED.

I think Here & Now do free gigs cos nobody'd pay to see them. Also, why should we be the only ones penniless at end of night? Rip-off clubs LOVE free gigs as they save on staff, don't have to give band anything & make a fortune on the bar. Also like a lot of the new wave & nippy movements, it means that only kids with loads of dough from mum & dad or jobs can get up & play OR form own record label. I get £15 a week which must be a 50% lower wage than the majority of my audience.

Witch Trials cost approx. £3,700 which is like EVERYTHING from our petrol to taking it to the shops. We paid half & S. Forward paid half.

WHICH ARE YOUR FAVOURITE SONGS & WHY?

Fall faves: V. Times / No Xmas / UG Medicin / 2 Steps / In My Area.
off new LP- Muzorewi's Daughter / Spectre vs. Rector / Printhead.
V. hard to be objective tho'??!

IN NO PARTIC
ORDER.

A THIRD OF AN ALBUM FOR A QUID - by GARETH DENT



Given upon a time record company executives looked down from their crowns and smoked glassed offices at the punters below and thought I know what they really want. And sure enough with a little help from their packaging and advertising people - the punters were convinced that they really did want product by....

Now everything is different - the record company executives send minions out to Doughty Trade and the like, to buy up independent singles and if they are convinced of unit shift shifting potential the minion gets the band on the phone and then the executives say - 'I'll give you 6/6 of sales.

I don't know - maybe I'm a cynic - but anyway this is a way of starting an article about the fact that Stevenage BAR have produced an e.p.

It contains two tracks each by two local bands Restricted Hours and The Syndicate. It's 13 minutes long, one side plays at 3 1/2 and the other at 4 1/2. Why you may ask - well, we booked up 12 hours of studio time expecting Restricted Hours to take up half the time on a 5 minute number - we started at 8 in the evening - at 10.30 the track 'Still Laying Out The Car Cream' was on tape and we had loads more time left, so we recorded another track (Getting Things Done) the only way we could fit all this in was to save the Restricted Hours side at 3 1/2

For those of you who are interested in family trees Restricted Hours are next from the astronomer, Bob and Alan from Johnny Carlos and the Strangers (who supported the Stranglers at the Queensway Hall back in 1977) and Gordon ex-Neuroses. They have no drummer.

The Syndicate are Bob vocals, Dave drums, John bass, and Cliff guitar. For those not interested in family trees but with an ear for good music - we think this is it.

What else - well we printed the sleeves at the Stevenage community Printworkshop and stamped the labels by hand. Pye pressed the records (this is where the big record company takes its rake off) They refused to give us some test pressings and as a result got a bit of a shock when we rejected the first 1000 because they were badly pressed.

SBAR 1 The Syndicate! One way or another / I want to be somebody

Restricted Hours: Getting things done/Still living out the our crash

Available from: 14 Grove Court, Arlesey, Beds. - £1.15p p+p. or good record shops. We're trying to get an information sheet together about the ep. and how it was made - and a sec. to the above address.

3. Restricted Hours were produced by Grant who produced the last Fall album and single

RECORDING

Our was recorded at the Crypt - it took 14 hours in all to get the 13 minutes onto tape - that's not because never the bands acted like Pink Floyd. No just couldn't o it quicker.

THE CRYPT - STEVENAGE 62229 - 8 TRACK - 65.50 per hour + vat.

ARTIST CUTTING

A party prime cut - cut by George Peckham at Portland Studios. £22 per side + vat 01-637-2111

PROCESSING + PRESSING

Pye did it - they took their time and would've taken longer if we didn't keep on phoning them up.

Insert the test pressings - they will give you a lot of brilliant - any no test pressings, order two of us took the day off work to go and pick up the records only to find they were shit.

PROCESSES (making stampers from master) - £27 + vat per side

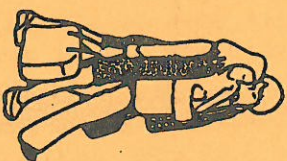
PRESSING - £180 + vat for 1000

PLAIN LABELS - 65 + vat for 1000

TEST PRESSINGS about 40p each.

So - we the positives and metal masters - you might need them for a re-pressing.

RESTRICTED HOURS



Four Track
Racism
Records
EP out now on Stevenage



UK
DECAY
BLACK 45
is released
nowish



AVAILABLE FROM
ROUGH TRADE
SMALL WONDER
and other similar shop
should also be
on sale at

STARLINE - LETCHWORTH
REGGIE CENTRE - STEVENAGE
ELMIDGE - HITCHIN
see them live
HITCHIN COLLEGE in JAN.

THE
SYNDICATE

Against
Rock
10 Op

STAMPS
Fold round paper ones are by far the cheapest-normal picture sleeves will cost from £100 upwards for one colour.

LABELS
We stamped our own - this cost £12 for two stamps and ink - normal labels will be likely as not cost from £90 up.
28 Rubber Stamp 28 Bridge Street, Hitchin.

SEALING TIPS

We have a retail price on ours of £1 - this means we will get 60-70p from sale or return shops. 55-60p from shops buying them outright.
Best of luck - there are two energy consuming bits - getting the pressing plant to come up with the goods and "handling the product".

EARCOM 1

THE FLOWERS, THE PRATS
BLANK STUDENTS, GRAFF

Should all entertainment be jolly and humorous?

THIS HAS BEEN OUT FOR QUITE A WHILE BUT SO WHAT. IT'S AN EXPANDED EP FEATURING 4 DISTINCTIVE BANDS. THE EXCITABLE PRATS HAVE 3 SONGS, NOTABLY 'INVERNESS'. THE DRUMS START OFF SLOW + MARCHING THEN ACCELERATE AS ALL THE INSTRUMENTS COLLAPSE. THE MUSIC RECOVERS, BREAKS DOWN + REPEATS THE PRECEDES AS A TINY VOICE DESPAIRS AT THE STATE OF THE PLACE. THE PRATS ARE ABOUT 2-1/2 IF THEY CAN BE ON A RECORD SO CAN YOU.

BLANK STUDENTS ARE THE MOST 'USUAL' BAND BUT ARE STILL GOOD. DROWNED BY GRAFF HAS MILDLY AMUSED VOCALS + A DEFINING, INDISTINCT QUANTITY + REPEATED LINE 'NOBODY'S GONNA STOP THIS SHIP BECAUSE THEY GOT A FEAR OF DROWNING' (GOOD REASON). THE 4TH BAND IN THIS BUNCH OF IMAGINARY SINGLES IS THE FLOWERS. 'CELESTIAL MASTER' HAS DOG-CELTIC LIES (QUOTED IN INNER SLEEVE) + ENDS WITH A PERISTENT, Eerie, RHYTHMIC GUITAR BIT LIKE ON CELIS. UNDER-RECORDED (HOLocaust) AFTER DARK SINGER HI-RAY WARBLES BIT LIKE WARE BOLAN-LORA LOGIC. THIS COMIC ENDS WITH A SLEACHED VERSION OF THE RESULTS 'GOOD SCULPTURE' WITH DEAD PAN INTONINGS. ALL THE BANDS ON THIS ITEM HAVE STRONG, INDIVIDUAL SOUNDS + THIS IS A GOOD WAY FOR THEM TO GET ON VINYL.

2 JOY DIVISION THURSDAY BASCZAX

THIS 2ND EARCOM HAS JOY DIVISION DOING 'AUTO SUGGESTION' + 'FROM SAFETY TO WHERE...'. THE 1ST IS MAYBE THEIR SPARSEST SONG WITH ECHOED BEAMS LIKE ON PILE 'AMMULASA' - OF 'INDEFINITE' LENGTH. FROM SAFETY IS FASTER.

THURSDAY LAST, JADEO VERSION OF 'DOCK OF THE BAY' WOULD AMUSE PURISTS EVEN MORE THAN THE SLITS LIVERY READING OF 'GRAPEVINE'. BASCZAX DO 'CELLULOID LOVE' + 'KARLEARN PHOTOGRAPHY' (g) SAPHONONE + OBSCURE BUT INTERLUDE LIRIDS. ANOTHER VERY GOOD RECORD FROM FAST! SOUNDING, MORE FRESH + INTERESTING THAN MUCH CURRENT DRUG. 3 BANDS 6 SONGS, NO SILLY GIFT OR PULL-OUT



BY MAN FACE OF
SECRET APPROACH

Is this the end of civilisation as we know it?

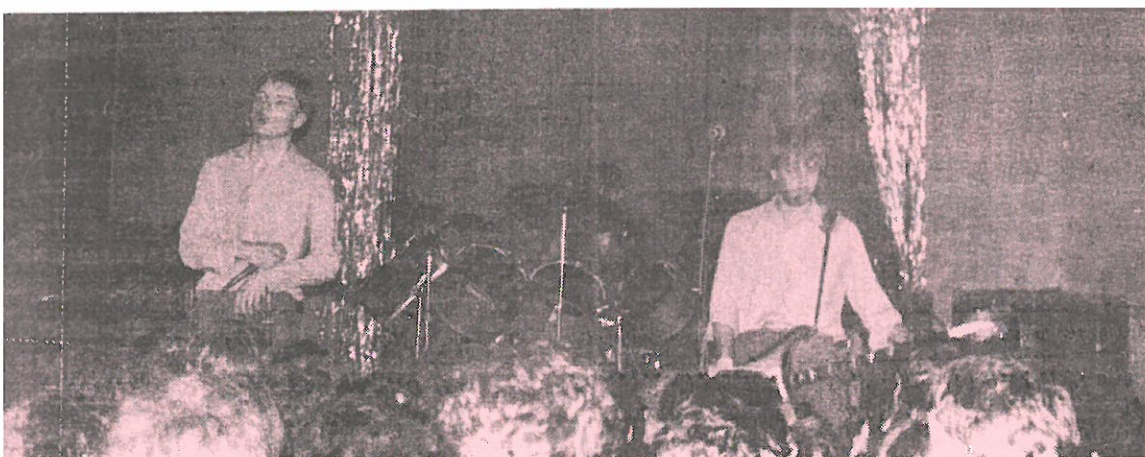
THIS IS A BIT ABOUT 2 SIDES OF THE 2ND CRASS EPIC / LEADY MENTIONED-NO LYRICS, INFO. YET SO I'LL HAVE TO GUESS. THE BORING VIEW THAT CRASS CAN'T PLAY IS DISPROVED BY THIS LP REC-ORDED A YEAR AFTER 9. '5000'. 'MOTHER EARTH' SHOWS THIS: LOTS OF IDEAS PUT TOGETHER WELL. STARTS WITH NOISE GUITAR LIKE ON 'BOMB' AND THEN PRECISE, RHYTHMIC DRUMS, DOCKY BASS, HAIR-OWING SCREAMING. THROUGHOUT STEVE IGNORANT IS IRATE BUT LESS GARBLED AND BREATHELESS. DOESN'T SHOUT SO MUCH, SOMETIMES SOUNDS. SARCASTIC SO THE WORDS ARE CLEARER, SLIGHTLY LESS SWEARING SO IT WON'T BE LARGELY NEGLECTED ON PEELE'S SHOW. CRASS HAVE THEIR OWN SOUND THOUGH YOU CAN HEAR ASPECTS THAT MOST OF THE ORIGINAL BANDS LET GET WATERED DOWN. COUPLE OF SONGS ABOUT (PUNK) RESTRICTION AND CATEGORISATION AND REFERENCES TO THE CLASH AGAIN. ONE A NASTY SEND-UP OF 'CLASH CITY ROCKERS' INTRO. AND ALSO 'WHITE PUNKS ON HOPE'. I DON'T THINK IT'S WORTH WASTING WORDS ON THE CLASH, LEAVE THAT TO NME. THERE ARE WORSE THINGS WHICH CRASS ALSO COMMENT ON. AS ON '5000'. PETE WRIGHT DOES A FEW SONGS AND TRACKS GO INTO EACH OTHER. 'BIG M-A-N' IS A SCATHING ATTACK ON A STEREOTYPE, WITH IGNORANT REPEA-TING THE SPILT-OUT TITLE IN A VARIETY OF MAINLY SARCASTIC VOICES. 'HELLO HIRO' SONG BY ONE OF THE WOMEN CONSISTS MAINLY OF THOSE WORDS AND GOES A BIT SLITISH (EARLIER). THEY EVEN APPLY DISCO SUCCESSFULLY (WHICH MANY PUNKS USE TO PROLONG THEIR PATHETIC CAREERS) YOU WOULDN'T RECOGNISE CRASS. IT HAS TYPICAL HEART BEAT DRUMS, ASCENDING BASS, HI-HAT CYMBALS AND REPETITIVE, HYPNOTIC FEMALE VOICE. WONDER WHAT A DISCO WOULD MAKE OF IT. PENNY GETS BUSY WITH HIS RADIO TOO. 'FUN FOR THE YOUNG' DESTROYS THE TEDIOUS NOTION THAT BEAT MUSIC IS JUST 'PURE' ENTERTAINMENT. 'HEARD TOO MUCH ABOUT' AND 'WHAT DO YOU WANT' (ANARCHY AND FREEDOM THEY SAY ELSEWHERE). ARE ALSO EXCELLENT. 'I THINK THERE'S ABOUT 14 SONGS ON THIS 30" OF THE DOUBLE LP. A 12" 45RPM AGAIN. OBVIOUSLY THOSE WHO LIKED '5000' WILL LIKE THIS I PREFER 'STATIONS'. IT'S PROGRESSION BUT NOT DILUTION FOR ONCE. IT'S IRRELEVANT WHAT THE MUSIC PRESS WILL SAY, BUT IT AMAZES ME HOW THEY SPEW REAMS ON TOTAL NON-ENTITIES WITH AS ABSOLUTELY ZERO TO SAY. HOWEVER YOU THINK ABOUT IT CRASS HAVE SOMETHINGS TO SAY AND DO SO IN AN UNCOMPROMISING WAY-VERY RARE. IT WOULD BE GREAT THOUGH IMPOSSIBLE IF RADIO I. WSA WAS HIJACKED DURING SMARRY BATES WRETCHED MIND EROSION AND PLAYED 'MOTHER EARTH'. IT'S CERTAINLY NOT 'NICE'. IT'S RARE YOU HEAR ANYTHING SO EXTREME.... CRASS HAVE BEEN DROPPED FROM SMALL WONDER DUE TO POLICE HARASSMENT. 'COS OF 'ASYLUM BEING 'BLASPHEMOUS'. SO I DON'T KNOW WHEN THIS AND THE OTHER 2 SIDES WILL BE OUT.

① + ②

STATIONS OF THE CRASS

for £3.50 or less

Britain: Mrs Thatcher nuclear drive



JOY Division AT THE NASHVILLE

Excuse age of this review but might as well include as was a good gig. Missed 1st. band A Certain Ratio and most of Orchestral Maneuvres due to tedious queuing-only just got in Joy Division are now playing bigger venues. O.M.I.T.D were ok but the music evaporates til you hear again. I prefer other songs to Electricity which I've gone off a bit.

Without fuss Ian Curtis introduces the now better known pleasures of Joy Division, who did a medium length set, most off LP so had to do "2 encores (a rock group play and bit of an anti-climax. I won't pile on the superlatives but they were as good as I expected. The sound wasn't too loud or distorted though the guitar got a bit drowned by the drums especially on 'She's Lost Control', not as brilliant as on LP or session. I could feel the bass vibrating the floor and the sound was strong and intense. Ian Curtis did his possessed yet not self-conscious agitated arm-flapping (like a disconnected puppet) and though some at the front pogoed to the faster songs there wasn't much room for the more apt Lydon arm swing in the close, crowded Nashville. The three instrumentalists are unexpressive as they concentrate on their simple, solid, dense yet austere sound. They are on a parallel with PIL in their streamlined compression and realise understatement can be effective as exaggeration. I hope but don't see now they'll avoid becoming big and distant-it's already happening, £2.50 Strait Muzak bills etc.

OBLIGATORY CHART OF '79

(All in alphabetical order)

LP's

CRASS) Stations of The
EARCOM I

THE FALL-Live at the Witch Trials

JOY DIVISION-Unknown Pleasures

PIL-Metal Box (excellent music but
gimmick packaging & rip-off price)

POISON GIRLS-Hex

SIOUXSIE & THE BANSHEES-Join Hands
(most of it anyway)

SLITS-Cut

SWELL MAPS-A Trip To Marineville

45's

CRASS-Shaved women

CRISIS-UK 79/White Youth & Holocaust

ESSENTIAL LOGIC-Wake Up

THE FALL-Rowche Rumble

FATAL MICROBES-Violence Grows

KLEENEX-You/U

MONOCHROME SET-Alphaville & Eine Symphonie

THE PACK-Brave New Soldier/Heathen

PENETRATION-Danger Signs & Come into the Open

PIL-Death Disco/No BIRDS Do Sing

PRAGVEC-Expert/The Follower

RAINCOATS-Fairytale maxi

SCARS-Adult/ery/Horrorshow

SIOUXSIE & THE BANSHEES-

Staircase & Playground Twist

SLITS-Typical Girls/Grapevine

SPIZZ ENERGI-Soldier, Soldier

SPIZZ OIL-Cold City 4

SPIZZ ENERGI-Cpt. Kirk

ROUGH TRADE - NEW/RECENT RELEASES

' PLASTICS - COPY/ROBOT

SPIZZ ENERGI - CAPT. KIRK

CABARET VOLTAIRE - SILENT COMMAND

MONOCHROME SET - 5 TRACK

'official bootleg'-assortment of versions etc.

SCRITTI POLITTI 7" - PEGG SESSION

SCRITTI 12" - 4 A SIDES

DR. MIX ALBUM - WALL OF NOISE

" " SINGLE - I CAN'T CONTROL MYSELF



we are the audience.
you are the

ASTRONAUTS

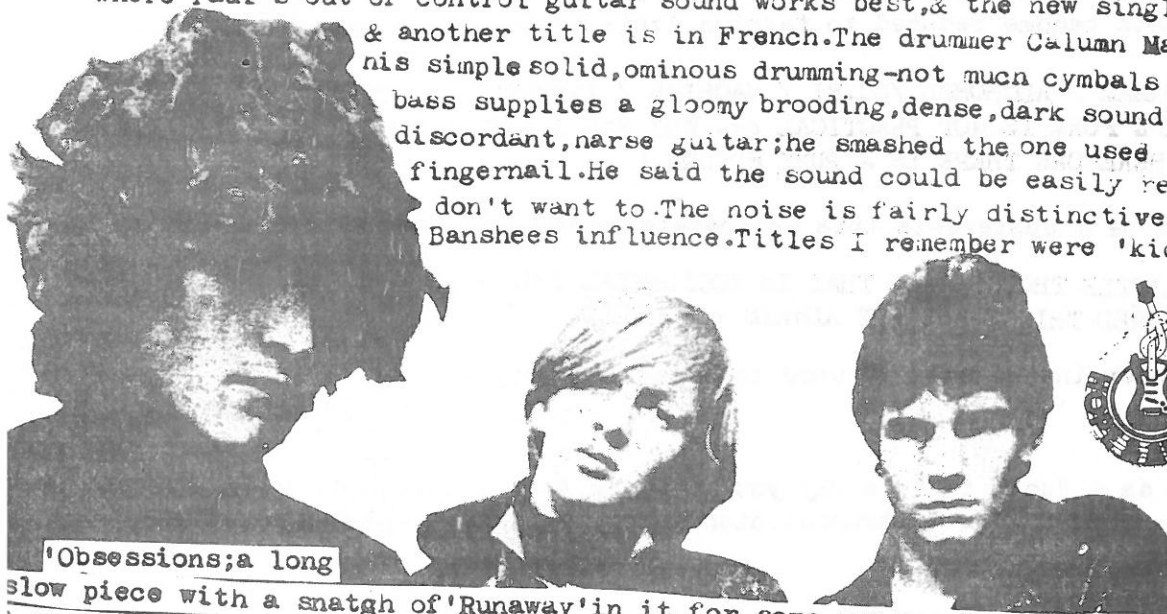
EP on bugle records.

AVAILABLE FROM:

HARUM RECORDS (WATFORD & BARNET), RAG
RECORDS (HATFIELD), HARLEQUIN (WELWYN, G.C.),
WELWYN DEPT STORES, ROUGH TRADE, CLOUD 7
(ST ALBAN'S) AND OTHER LOCAL STORES IN
HERTS INC. STARTIME CLETHWORTH



Surprised to see few people here at first despite the fact that the H.&A. has v.few interesting bands, usually good time nothing rock ones. Spoke to the SCARS - just things in general; not an interview. Paul Research (gtr.) who we spoke to mainly said this is their only London date at the moment; only done about 3 before & as are based in Edinburgh are losing about £100 to do this gig tho. the pa is lent. Also down here to do a deal with Charisma (Genesis label!) as Fast won't have much to do with them but might be on 'Earcoms' & also on a compilation record. Our conversation was interrupted by a geezer introducing an unannounced support, the Elevators who are 'really great' (ie. bleeding boring) & we couldn't listen to it so went upstairs. Paul said his favourite bands are the Banshees, PIL & Fall & used to like Subway Sect cos they took risks, & he agreed with us about the current (a)pathetic, lethargic state of things like mod & the kind of irritating smarmy pop perpetuated by the likes of the Jags & similar clones. Paul says he was proud of the single, which sold about 10,000 (one of 79's best & there aint many) tho' they let fast decide too much about it. Didn't get much detail about the deal, except that they've been given a goodish advance to get better gear & have & have an lp planned & expect their singles to do ok but what with the current stale, unadventurous stifling formulas i'm not so sure. "Adult/ery & Horrorsnow" were hardly typical radio daytime play. Just before the tedious certainly not frantic elevators finish they get ready & do about 12 songs - all originals, to a small & basically unreceptive audience - probably 1st. hearings of any Scars songs (they would do a Peel session only producer Jon Walters apparently hates them); tho their single is known by some & there is applause. Vocalist Bobby King is small & commanding; has smart red shirt & black tie & crimson nail polish & a tiny scar on his cheek & is quite immersed in the performance despite the proximity of some snidies. His singing sounds like a foreign language esp. on 'Horrorsnow' where Paul's out of control guitar sound works best, & the new single with a funny title & another title is in French. The drummer Calumn Mackay puts a lot into his simple solid, ominous drumming - not much cymbals which with John Mackie's bass supplies a gloomy brooding, dense, dark sound with Paul's jangly, discordant, narse guitar; he smashed the one used on the 45, ripping off a fingernail. He said the sound could be easily refined & toned down but don't want to. The noise is fairly distinctive with very slight Banshees influence. Titles I remember were 'kidnapped', 'So strong',



SCARS

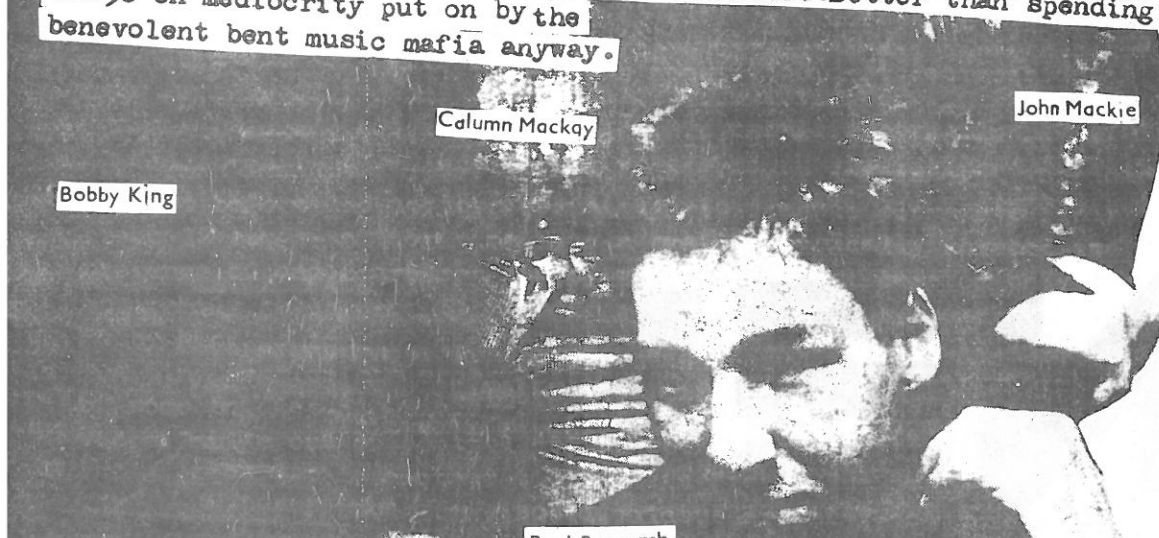
'Obsessions; a long

slow piece with a snatch of 'Runaway' in it for some reason, 'Romance by Mail' an encore the very sinister, eerie 'Your attention please' where Bobby King mainly spoke - government instructions after a nuclear fall-out. I'd have to hear a tape or something as words etc. get lost in the overall noise, but I think the Scars are at least attempting to be a bit different; unlike a lot of bores round the capital & elsewhere. Better than spending £2.50 on mediocrity put on by the benevolent bent music mafia anyway.

Calumn Mackay

John Mackie

Bobby King



Paul Research

SPIZZ

when and how did you form ?

PLAYING IN THE ENVIRONMENT OF MUSIC YOU MEET OTHER MUSICIANS AND A NUCLEAS OF PEOPLE EVOLVED TO BECOME SPIZZENERGI.

why did you form and what ambitions did you have; how far have these been realised ?

TO MAKE A NOISE/MUSIC CAME SECOND BUT THROUGH CONSTANT PLAYING IT IS INEVITABLE THAT ROUGH EDGES BECOME POLISHED. SOME AND NONE OF THE AMBITIONS I'VE HAD HAVE BEEN ACHIEVED. REASON:- WHEN EVERY AMBITIONS I'VE ACHIEVED A NEW ONE ENTERS INTO EXISTANCE.



what inspires your lyrics- I think those on 'Cold City' ep are very imaginative - could you describe them a bit more. Is '6000' Crazy' about certain small mentalities when music & movements become reduced to fashion, 'this is how you behave' etc.

EMOTIONS / FUTURE DREAM / ALCOHOL / SC.FI / MACHINE / INDUSTRIAL & CIVIC ENVIRONMENTS/TV.
* NO FUTURE AS A LIFE FORM IS NOT PRACTICAL eg. WHY HAS J.ROTTEN GOT A NEW BAND AFTER THE PISTOL SPLIT ? THEREFORE THERE IS A PUNK FUTURE !

the sound is very sparse & austere-is this deliberate or was it just natural as you began ?

BOTH. I HAVE ONLY A LITTLE THOUGHT AND THAT IS ACCIDENTAL THINGS CAN BE FAR SUPERIOR THAN CONSIDERED THINGS BUT NOT ALWAYS - USUALLY.

would you consider other instruments if used to create variety ?

YES. BUT WHAT I DUNNO !!!

Did you feel limited as a duo & is this why you've added bass & keyboards ? The absence of drums, an accepted rock instrument, didn't detract from the strength of the sound.

YES. ADDITIONAL MUSICIANS FILL OUT THE SOUND. DRUMS ARE TO BE INCLUDED BUT SOME SONGS DO NOT TOLERATE THEIR INCLUSION.

are you surprised at your popularity & have adverse reactions reduced ?

WHAT POPULARITY ? IT DEPENDS ON HOW GAUGE POPULARITY. CERTAINLY WE HAVE SOLD MORE THAN FELLOW ROUGH TRADERS BUT WE ARE POPULAR THROUGH OBSCURITY. GLASS CHUCKING DOESN'T EXIST ANYMORE AND IT NEVER BOTHERED ME .

have bigger labels ever contacted you esp. since your records have proved there's an audience for a basic music that once would have either been scorned or not existed ?

YES BUT THEY ARE NOT INTERESTED IN ALL OUR MATERIAL.

ENERGI

could you expand on the theme of independent or fairly small labels. I wonder what the Gang of 4 for example can imagine what they intend to achieve on such a life sucking, disease-ridden corp like EMI when others have proved failure. Do you think there'd be enough demand for you on Virgin or something ?

SMALL LABELS
ARTIST CONTROL
" INVOLVEMENT ETC.

BIG LABELS
MONEY FOR TOURS
PROMOTIONS OF VINYL ETC.

"TEXTURAL" "MUSIC ETC.
NO MONEY FOR PROMO.

SOFTER MUSIC ETC.

YOU KNOW THE SCORE

what do you think of the rock press & fanzines - I've never read anything on you in the latter & the former seemed generally disinterested. I think it's a bit boring when some bands get over exposure; become 'pet bands' - are you pleased to have avoided this syndrome or annoyed that you've been practically ignored where boring groups get coverage.

ONE INTERVIEW WITH SOUNDS SEPT 16 1978 - ONE INTERVIEW COMPLETED WITH NME (NOW PUBLISHED) SUSPECT DEVICE HAS BEEN A DEVOTEE AND IN THEIR LAST ISSUE HAD SOMETHING ABOUT SPIZZENERGI ON EVERY PAGE (DURING KLEENEX/RAINCOATS/ROUETHRADE PACKAGE TOUR MAY JUNE 79 WE ALSO HELPED SUBVERSION GET OFF THE GROUND IN LONDON AND ARE ACTIVE SUPPORTERS OF FANZINES. ZIG ZAG HAVE US IN THEIR NEXT ISSUES. WE DON'T LIKE BEING IGNORED AND WE ARE BITTER BUT WE WELCOME THE QUESTIONS FROM YOU LES (EVEN THOUGH QUESTIONS LIKE HOW DID YOU FORM ARE LIKE YOU SAY BORING AND I "HATE EM") STILL CARRY ON. (TO BE SPOKEN LIKE JOHN CLEESE IN THE PARROT SKETCH).

how do you feel about being in the music scene - does it affect you much being just a small part of it ?

THE MUSIC INDUSTRY HAS SPACE FOR US.

" " " " " YOU.

YOU HAVE JUST GOT TO FIND IT AND PUSH IT. WE ARE WORTHY OF THAT SPACE.



ALICE HUMAN LEAGUE / THROBBING Co. / CRISIS / NOW / ART BEARS / SLITS
FAUST / CAN / HAWKEND-Joke 1 / CABARET VOLTAIRE / CHARLIE CHAPLIN
JOHN CLEESE / LEONARD ROSSITER / SPIKE MILLIGAN / HUMPHREY BOGART
ANDY WARHOL / JOSEPH BEUSS III / BEING HIP / LAID BACK / TRENDY / JOCKERS WITH

DUMB POP

SMOTHERS MOTHERS WASHING UP
DUMB POP SONGS SQUASHING UP
INTO MY JERKING JUKEBOX MIND
WITHOUT THEM BLARING I CAN'T UNWIND

BLEATING ABOUT THE BEATING THEY TAKE
ABOUT THE DISGUSTING AMOUNTS OF CASH THEIR TRASH CAN MAKE
PRETENSIOUS, OFFENSIVE
AURAL DAMAGE IS EXTENSIVE

TUNES ARE CATCHY CONTAGIOUS
SOME LIKE TO BE POINTLESSLY OUTRAGEOUS
EXTORTIONATE PRICES
SUPPORT POPULAR VICES

EVERPRESENT EFFERESCENT
UNPLEASANT-INCESSANT
EVERYTHING'S FINE ASSININE
GIMES ANTI-DEPRESSANT

CAN'T GET THESE BLOODY SONGS OUT MY HEAD
ACTING SO ANIMATED
AINT BRAINWASHED
JUST CONTAMINATED

DUMB POP BRASH POP
BASH POP SMASHITS NON STOP
SOUND TRACK BACKDROP

NEVER ALONE
WHEREVER YOU LOOK
IN EVERY
& CRANNY
A BLARING TRANNY
ARTLESS, HEARTLESS
CLUMSY & CANNY
SOME HIT, SOME FLOP
YOU'LL SUCCUMB TO THAT DUMB POP

SLOW MOTION SUICIDE

Smoking ruins precious health
People choking on burning wealth
Smoking makes me splutter, sniff and wheeze
Makes eyes water and flutter, smoking makes me sneeze

On a rib-breaking cough
Wretched retching
Respiratory system clogged
Vision fogged
Clothes don't smell so fetching

A fag the simple apparatus
Help increase social status
Anti-social the odour that lingers
Supplement glossies snow no yellow fingers
Smoking causes irritation
Smoking burns my nose
Smoking makes me inhale
Cannot close

Take a deep therapeutic puff
Of that lovely addictive stuff
The dreaded weed you need
The warnings you never need
Dismiss as unrealistic
Can't imagine being a stastic
Speak of carbon monoxide
Take another deep
Refreshing breath of death
Share your slow motion suicide

"It's almost a retort", Siouxie went on,
"to how watered-down a lot of music has
become the more it's become accepted on
television and radio. The old bands, and the
new bands that are coming along, are
adopting a very slick, easy-listening pap.
You're supposed to sit back, relax and open
up your bowels and listen to it."

ENTERTAINMENT

He stunned Juke Box Jury
often in vitriolic rhetoric.
At the same time became
darling of the teenybop
The pin-up-able looks
the brilliant "I Don't
Mondays," the No. 1 hit for
Bob and the Boomtown Rats
which must rate as the best
single of the year.

Then the bluff look
shireman—famous for once
giving officials a V-sign—
put his foot down.

Old codgers puking up phelgm
Like the druggies they condemn
Consequences taken in their stride
I am sitting
In a robaful of people committing
Slow motion suicide
SPECIAL APPOINTMENT
FILTER TIPPED

ROTHMANS OF PALL MALL LONDON, EST 1890

certainly not capitalist else we'd be chucking
out nice pop discs for the kiddies. So there

being in a few of the pink cred
this is a new and has not been

The freedom of today's young people
allows them to spend spare time like
this ...

'ZINES

THIS IS SAD SACK
WHO SENT US LOTS
OF INTERESTING
STUFF LIKE THE BITS
BELOW. WE WANTED
HIM TO DO A 'ZINE
COS WE KNEW IT
WOULD REFLECT
HIS PERSONALITY &

CR@SS. LIFE CULT.

SACK + RAT

COBALT HATE,
WHICH YOU MIGHT
HAVE SEEN ADVERT-
-ISED, HAS. THE ZINE
IS NOT FOR THE NARROW
MINDED + CRASS.
POISON GIRLS + UK DECAY
DID A BENEFIT IN LUTON.
NO.2 SHOULD BE OUT
EARLY '80.

A passive
majority of young
people said they
were satisfied with
their life-style

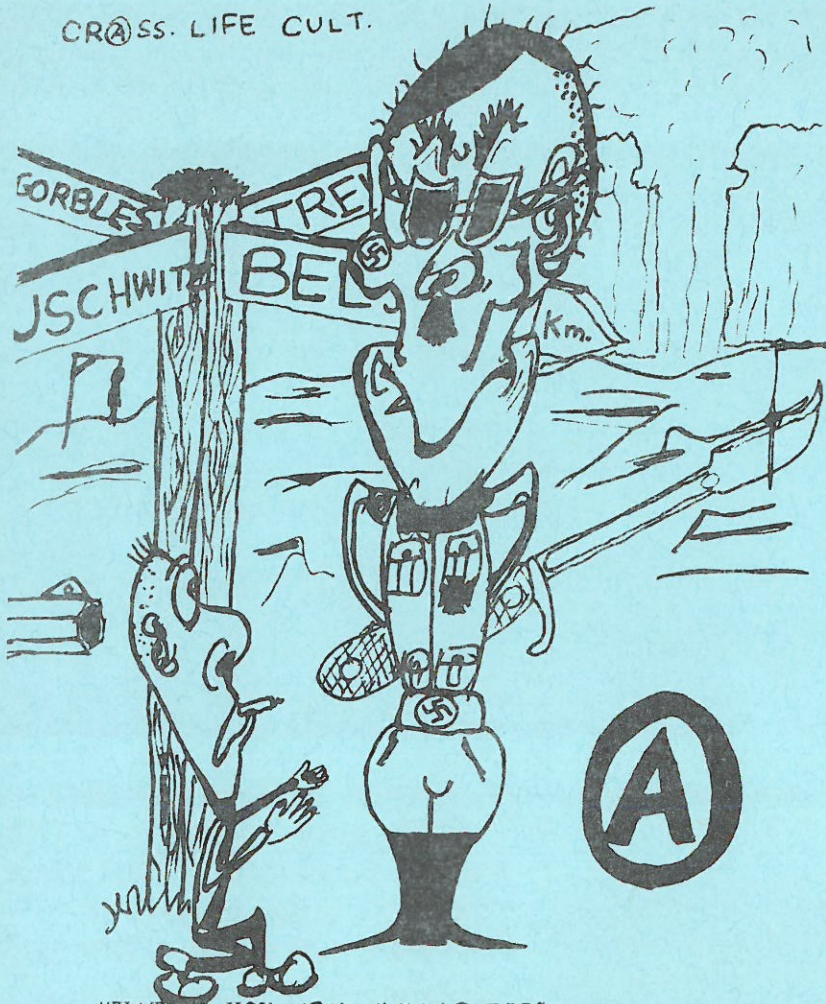
dear graffiti lovers, a stamp
send all ideas to - SACK, 3, robbery bottom lane, WELWYN
herts. SG6-0UH, and i'll see that they get put around,
or even better do so yourself. Ain't it fun? the hissing,
'the rattling of ball- bearings in the spray-can, and
best of all returning to the scene of the crime! DON'T
TAKE CRAP AT SCHOOL. IF YOU'VE GOT A BRAIN USE IT.
kick back, don't let them turn you into a number on their
cards, don't let them put you in place, if you wanna be a moron
JUST STAY AT SCHOOL. if not, do something positive towards
yourself i.e. electrocution. & YOU REALLY WANT TO BE:
A scout?
A goldfish?
A SACK??????
or even a disco-bo pper????????????????????
if your answer to these HORRIFIC questions is NO!!! NO!!!
not asack or a bopper then write to me tell me about how
STUPID you ain't send a pik. too, if you don't have one
draw a picture of yourself. and i'll send you an enrolment
PARCH MENT! NOT a pox y tax form! NOT a card to tell you
to join the army, BUT afun to-do parchment you'll then be
an UN - official graffiti- consultant. and you might even
get PAN-MAIL. it's unlikely tho'

KEEP IN TOUCH and remember it's free

A punkzine well worth a mention is
'TOXIC GRAFITTY'. No.4 has a smart red
& black cover, 40 sides of anarchy. One
of the best zines out cos it doesn't
mince words or bow to feeble fads &
is inspiring. It has useful articles
on bands like the Epileptics, Eratics,
& Heretics-the kind of bands the big
condescending rock press would have
us believe no longer exist, at least
not further than a piece of graffitti
It's also got Crass, Poison Girls,
Rubella Ballet & much more. The zine
is being very ambitious printing 1500
& is well worth your support.

send 25p + postage to -

7, ST. MARYS GREEN, BIGGIN HILL, KENT.



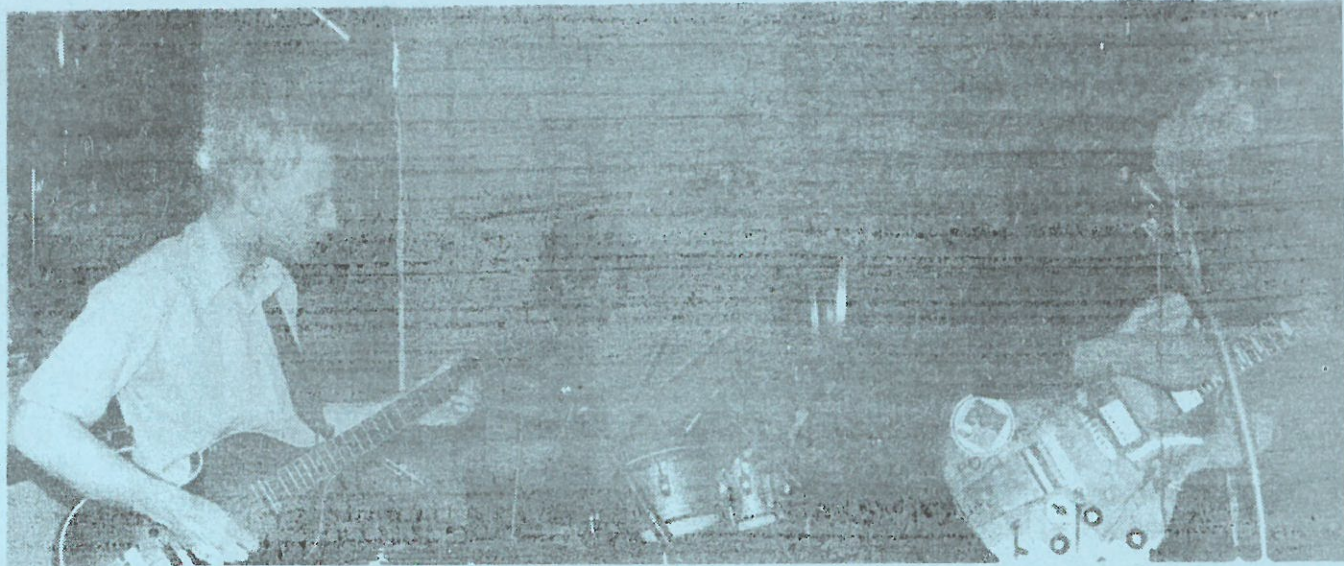
WHAT DO YOU MEAN, "DON'T PRET" ...
'I DON'T EVEN KNOW WHAT A LOBOTOMY IS !

SAD S@CK. the depressing one!

Thanks to Jim Mason for sending a copy of
'Small Wonder' fanzine, which is changing it's
name to 'Don't Look Back' to avoid confusion.
It's worth a mention as not only is Jim also
in a band (DDT) but has lost money promoting
gigs (sounds familiar) in Falkirk, but has
started his own label-Angular Music, whose
first release is 'Style and Fashion' by
Exposure. 'Don't Look Back' is c/o

48, Princes Street, California By
Falkirk, FX12 bx.

SCRITTI POLITTI



SCRITTI POLITTI
RECENTLY RETURNED
FROM A COUPLE OF
DATES IN BELGIUM &
HOLLAND WITH SWELL
MAPS, WHICH WERE
QUITE SUCCESSFUL;
DRAWING UP TO 300
PEOPLE. THE PA.
PISSED UP ON BOTH
OCCASSIONS THOUGH,
BUT THE SCRITTS
CONTINUED ACOUSTIC
DRUMMING HARDER
SINGING LOUDER +
THEN ENCORO WITH
S.MAPS DOING
'PART TIME PUNKS'



THEY'RE CONSIDERING PUTTING OUT A COMPILATION LP OF BANDS IN THE CAMDEN
AREA, WHERE THEY LIVE, POSSIBLY WITH A BOOKLET ABOUT PROBLEMS OF BEING IN THE

MUSIC BUSINESS. OTHER NEWS.

-SCRITTI ARE DOING A
R. TRADE LP SOON + RT. ARE
CONSIDERING RELEASING A
LOT OF THEIR MATERIAL ON
AN LP IN USA. AS THERE
IS TO BE AN AMERICAN
RT. BRANCH. SCRITTI
SHOULD ALSO HAVE TRACK
ON A COMPILATION OF RT.
GROUPS. THERE IS EVEN A
TALK OF AN AMERICAN
TOUR FOR SCRITTI WHO
ARE STILL BROKE COS
THERE WAS AN INSURANCE
MIX UP OVER THEIR VAN
WHICH WAS CRASHED INTO
AFTER THE HITCHIN GIG.



the Fall AT THE

Marquee

Missed the support Deutsche something(?). The Marquee is pretty packed this being the only decent London gig on the night. Mark E Smith introduces the Fall, 'we are not white crap. we talk back' and they do about 45 mins. of mainly songs off ~~the~~ 'Dragnet' and a few from 'Witch Trials'. Ist. a new song 'Cary Grant's Wedding' it sounded like and next 'Rowche Rumble' one of the years' few great singles and the absence of keyboards is not very noticeable though Mark and Marc Riley play some in songs where they were more prominent, eg. 'Various Times'. Can't remember the order of songs but ones I recognised included, 'Rebellious Jukebox' and 'No Xmas' with adapted, clearer words. Newer songs were 'Pyskick Dancehall', 'Top Stock', and 'Printhead (I go to Pieces)'. Most were well received with dancing though new, one had primitive, 'pretty tribal' drums by Mike Lewis. The very long 'Spectre vs. Rector' was a good one to finish on but they were called back and did 'Dice Man' and 'Various Times', again with altered lyrics. Then called back again and did the only real 'old' song, 'Stepping Out', not as plain as I used to think it was.

The Fall have a considerable repertoire so can swap about a lot which is good. Sometimes people feel resentful to them 'cos Mark Smith apparently hates the audience, I didn't feel this here though intros. were peppered with sarcastic comments a reference to SLF and Virgin records and get your snit together and stop all these 5th. rate Prince Buster rip-offs'. I like the Fall even more now I've seen them.

I went earlier with 2 friends but the bouncer on the door found a graffiti can on sack & checked us out - so a v-sign to him & mildly put

Graffiti must go

GANG OF 4 MEKONS DELTA 5

CORRIE MARCH

gold paved Streets of London

Some TUC bloke was telling everybody to what to do Section One do this etc., right through to section 7. He kept repeating his orders among announcements to 'Pam of Birmingham' or 'Roger of Coventry' to join their groups. One thing that was funny was his attitude to the march. The TUC had condescended to organised a march to demonstrate against the Corrie BILL thus they had the right to march at the front. When some women's groups tried to take over the TUC said no and that they were going to lead it or nobody was.

After about an hour's bullshit we heard the sound of music and so went over to it. Admittedly I was in section 4 when I supposed to be in section 4 but so what. When I got to the back of this truck some band were playing some ordinary rock n' roll (yes they were that bad) while on the other truck some people were pissing about. Finally the Delta 5 came on and played some quite good stuff and even though I've never heard anything by them before I can still remember some of the tunes 'You' (I think) was especially good, probably they know so too because they played it two or three times. Next Gang of 4 came on after which the truck moved out of the park trying to make us follow. The Gang played all their classics ie. TOURIST? LOVE LIKE ANTHRAX, DAMAGED GOODS, ARMALITE RIFLES, GUNS BEFORE BUTTER etc. (ie. I can't remember any more-) Half way through the Delta 5 came on again because Gang of 4 had started to piss about (Rosanne, Can't Stand My Baby) and played some of their set again. I fell behind the lorry, but caught up again when I heard the trashy sounds of the Mekons. I think it was them, well they did 'Where Were You' and some others but I didn't really manage to see them before Gang of 4 came back on. The Mekons sounded like they were being trashy on purpose (if it was them). Delta 5 did one number sounding like the Slits but by the time I caught up they were playing 'You' again. By the time we reached Trafalgar Square there were millions of people, over 40,000 anyway. The bands stopped playing and the speeches began. Time to get something to eat, this might make my motives sound a bit suspect but they were. I obviously wouldn't have gone to the march on its own. Looking back I think Gang of Four and Delta 5 were worth it (it was free) but I wouldn't bother going to see the Mekons.

HUGH

UK Decay

&

PNEUMANIA



planned our journey to miss the opening nm act and arrived to see Clive Pig minus Hopeful Chinamen do a largely unnoticed accoustic set with obvious comparisons to Patrick Fitzgerald who Mr. Sow was a bit rude about, prefacing a song 'Oxfam Storj' saying PF. would probably wish he wrote.

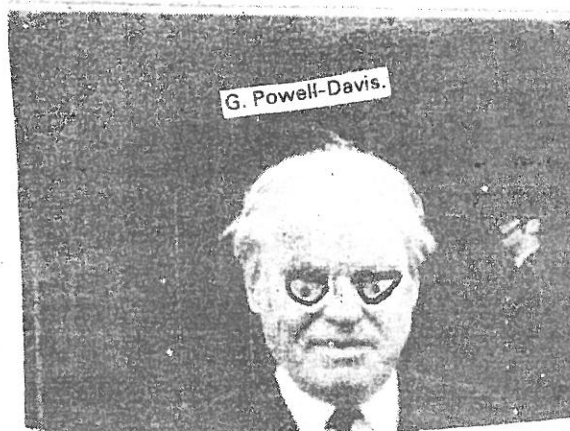
Records played in the interval included the excellent 'Rowcne Rumble' & 'Spiral S.' but we were next entertained with a shabby set by The Stevies, various UK-DK'S, Pneumaniacs with @'eccentric' versions of 'YMCA', A. STARDUST'S 'Coo ka Choo' & Adam Ants 'Never trust a man with egg on his face', HA HA (LAWN). Next Pneumania sound clear & were well received by people already familiar with them who did the kickstep. There were stupid scuffles & moronic can chucking near the front-such anarchy, people dont seem to realise (care) cans can kill. I was surprised that vocalist Gaynor told admittedly drunk twatso to get down from the stage shortly after telling people to dance. Anyway, their sound was quite thoughtful, the drummer esp. didn't just hit his drums cos they were there. I still think they're a bit like an unformulated Banshees (the guitar) but they can build. Gaynor doesn't sound like Siouxsie or copy her movements. 'Exnibition' sounded better than on record and like all the ep. improves with play & is one of the better recent d.i.y. efforts. They finished with the Kinks' (trendy old artists) 'Where have all the good times gone ?' (apt).

The brilliantly named UK DECAY followed & again I thought the drummer was pretty good. The bass seemed a bit top heavy but I think they're trying to use that rather than the guitar for a sinister, menacing effect. People danced not pogoed again. Guess I should've tried to talk to the bands, but I didn't feel like saying 'great gig lads' & that. Didn't wait to see more nm. & went off to decorate Luton & Hitchin.

Just a line to re-dress the balance on NME's predictably smarmy, snide dismissal of the split record, not that anyone cares probably. The reasons they disliked it seemed to be not only the admittedly self-centred words out because they aren't good time lyrics; dance the night & away etc. Gaynor's T-shirt is ambiguous & dumb & many wear them. Their comments were over the top too & this gives me a chance to criticise NME & similar media - influences for having such condescending, superior attitudes. Also I'd like to say now nauseating I found CSM's slobbering review of dead bore Bob Dylan's last turgid masterpiece & his also self-elevation. I'm sure he'll donate all his disgusting wealth to useful causes now he's 'got' religion. Why people seem to meed over-rated dullards like him I find inexplicable - they care what he says - how futile, bitch, ditch, ditch.



STEVENAGE MAGISTRATES COURT

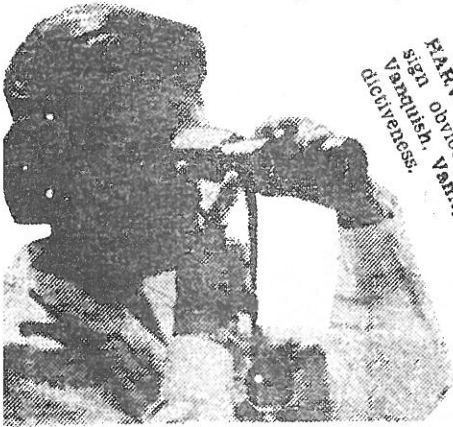


G. Powell-Davis.

SKOS DEAD OF THE
BASSIST OF THE
ABON LAKE IS A FAKE - get off you
use a do something



HARVEY SMITHS "V"
sign obviously stands for
Vanish, Vanity and Vir
dictiveness.



SOMETHING WORTH A MENTION COS FEW OTHERS WILL IS THE RESULT OF A FEW NOISY PUNKY PERSONS MAKING THEIR WAY TO ONE OF THE TWO LUTON TRAIN STATIONS. BECAUSE THEY WERE CREATING A BIT OF A DISTURBANCE THEY WERE FOLLOWED BY A COUPLE OF NON-UNIFORMED COPS WHO APPARENTLY GOT SOMEWHAT STROPPY WITH A COUPLE OF PUNKS. THE PUNKS, NOT KNOWING WHO THEY WERE DEALING WITH DIDN'T EXACTLY RESTRAIN THEMSELVES & A FIGHT DEVELOPED. HOWEVER, WHEN THE MEAT WAGON ARRIVED THE UNINVOLVED PUNKS THERE WERE ALSO TAKEN & NEARLY ALL WERE 'ROUGHED UP' & SOME BEATEN UP AT THE POLICE STATION. NOW THEY'VE ALL BEEN TO COURT & FINES RANGED FROM £90 - £330. THE ONLY PERSON WHO GOT OFF WITHOUT A FINE WAS UK DECAY'S BASSIST WHO WAS PROVED INNOCENT FROM THE COMPLETELY OUT OF CHARACTER DESCRIPTION BY THE POLICE OF A DOG-COLLARED, STUDD, PINNED EARLOBE PUNK-COS HE'S NEVER HAD AN EAR PIERCED. FINALLY, IN THE EXECUTION OF HIS DUTY A POLICE MAN GRABBED GAYNOR & MADE OUT HE WAS GOING TO THROW HER UNDER A TRAIN BUT SAID "WE DON'T KILL ANIMALS".

FILTHY HABITS

V SIGN

DESTROY POWER
NOT PEOPLE

COBALT
HATE

WARNING
WE CAN SERIOUSLY DAMAGE YOUR HEALTH

older teenagers

the punk scene is a threat to the health of the nation
the punk scene is a threat to the health of the nation
the punk scene is a threat to the health of the nation



JOHNNY
CURIOUS
SINGLE
SOMEONE ELSE'S
HOME
OUT NOW ON
BUGLE RECORDS

US AND BOWES PRESENT
FILTHY HABITZ
+
OPTIONAL XTRAS
BOWES LYON
YOUTH CLUB
JANUARY SOMETIME

FILTHY HABITS

V SIGN

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COBALT
HATE

WARNING:

WE CAN SERIOUSLY DAMAGE YOUR HEALTH

THIS ancient art of graffiti is splashed across our walls
throughout North Herts. But who are the alleged
scribes? older teenagers